

SMITHSONIAN INSTITUTION

AMERICAN REVOLUTION BICENTENNIAL PROGRAM

THE AMERICAN EXPERIENCE

September 1972

Supplement to FY 74
Budget to OMB

SMITHSONIAN INSTITUTION
AMERICAN REVOLUTION BICENTENNIAL PROGRAM

FOREWORD

Predictions on visitors to the Nation's Capital during the Bicentennial year of the American Revolution currently range anywhere from 25 to 40 million persons. No matter what the final count, there is no question that a majority of them will expect to see the Smithsonian and to rediscover their American heritage through its exhibits and programs. In addition, as a group of National museums, the Smithsonian has a commitment to the nation and to those people who cannot come to Washington during the Bicentennial period. The Smithsonian welcomes the challenge and over the past three years has developed a rich and varied program under the general theme of The American Experience. This special Bicentennial program encompasses a wealth of material that will interest laymen and scholars alike, and although it will phase out after 1976, most of the individual projects are designed to produce accomplishments which will remain for permanent study and enjoyment.

In Washington, among the American experiences to be relived at the Smithsonian will be the whole process of immigration -- the discovery of the contributions of all peoples to the making of a new and different country, the impact of man on this American land over the past two hundred years, the lives of the men who felt compelled to be independent, and the cluttered, but fascinating world of the late nineteenth century which saw the beginning of the National collections. To be enjoyed outdoors will be the ever-popular Festival of American Folklife which will run the entire summer of 1976 on the Smithsonian Mall, and a special, outdoor, living museum recreating colonial life in an eighteenth century garrison. Also to be seen, for the first time by many, will be two new museums -- the Hirshhorn Museum and Sculpture Garden and the National Air and Space Museum.

For those who cannot come to Washington, the Smithsonian will travel through a variety of traveling programs and exhibits on the history of America, its peoples, and its objects. There will also be special exhibits by and for minorities on American life from their points of view. For now and the future, the results of in-depth research will be published -- the definitive encyclopedia of North American Indians, the most comprehensive inventory of American

art ever undertaken, and a three-volume reference source of all known, written material on American art.

Costs of the Bicentennial program are being met, as far as possible, out of regular appropriations, and in some instances, major portions of some museums' budgets are going into Bicentennial activities. These include research, curation of collections, and the preparation of supporting exhibits or other related materials. All special funds requested under the Bicentennial heading are being used only to do those projects which are above and beyond the Institution's normal level of operations and could not otherwise be done.

FY 1974 marks the beginning of construction, working toward completion, and in some instances, completing the many projects planned over the past three years. A tremendous investment of talent, time, and money has been made toward creating a Bicentennial program that will be of value to the general public and the scholarly community for many years to come. More than \$1,500,000 in special Bicentennial appropriations have been invested in the initial phases of research, planning, design, and collecting that are an essential part of producing major exhibitions and conducting the nationwide information-gathering that goes into

such projects as the Inventory of American Paintings. On this solid base, the Institution can now move ahead to realize its Bicentennial Program and to fulfill its commitment to the nation.

TABLE OF CONTENTS

Summary of Bicentennial Projects and Special Funding Requirements

	<u>PAGE</u>
SPECIAL BICENTENNIAL EXHIBITS	
I. The National Museum of History and Technology	1
II. The National Museum of Natural History	4
III. The Arts and Industries Building	6
IV. The Freer Gallery of Art	8
V. The National Collection of Fine Arts	9
VI. The Renwick Gallery (National Collection of Fine Arts)	10
VII. The National Portrait Gallery	12
VIII. The National Zoological Park	15
NEW SITES	
I. The National Air and Space Museum	17
II. The National Armed Forces Museum Advisory Board	18
III. The Hirshhorn Museum and Sculpture Garden	19

TABLE OF CONTENTS (continued)

	<u>PAGE</u>
NATIONAL OUTREACH	
I. Anacostia Neighborhood Museum	20
II. Division of Performing Arts	22
III. A National Bicentennial Program	26
SCHOLARLY PROJECTS	
I. The National Collection of Fine Arts	28
II. The Archives of American Art	31
III. The National Portrait Gallery	32
IV The Center for the Study of Man	34
PLANNING, DESIGN, AND COORDINATION	
I. Administration	36

SMITHSONIAN INSTITUTION

Summary of Bicentennial Program and Special Funding Requirements

September 1972

Projects

Bicentennial Appropriation Expenditures

FY 1971, 1972, 1973

FY 1974 Requirements

FY 1975, 1976, 1977

Special Bicentennial Exhibits

A NATION OF NATIONS

National Museum of History
and Technology

\$ 498,000

\$ 850,000

\$1,500,000

ECOLOGY 200--USA

National Museum of Natural
History

65,000

150,000

500,000

CENTENNIAL--1876

Arts and Industries
Building

20,000

20,000

400,000

THE ARTIST AND THE AMERICAN
SCENE and DESIGN AND THE
CITY

National Collection of Fine
Arts and Renwick Gallery

200K
100,000 ? charlie 200,000
157,000 300,000

REVOLUTIONARY PERIOD EXHIBITS

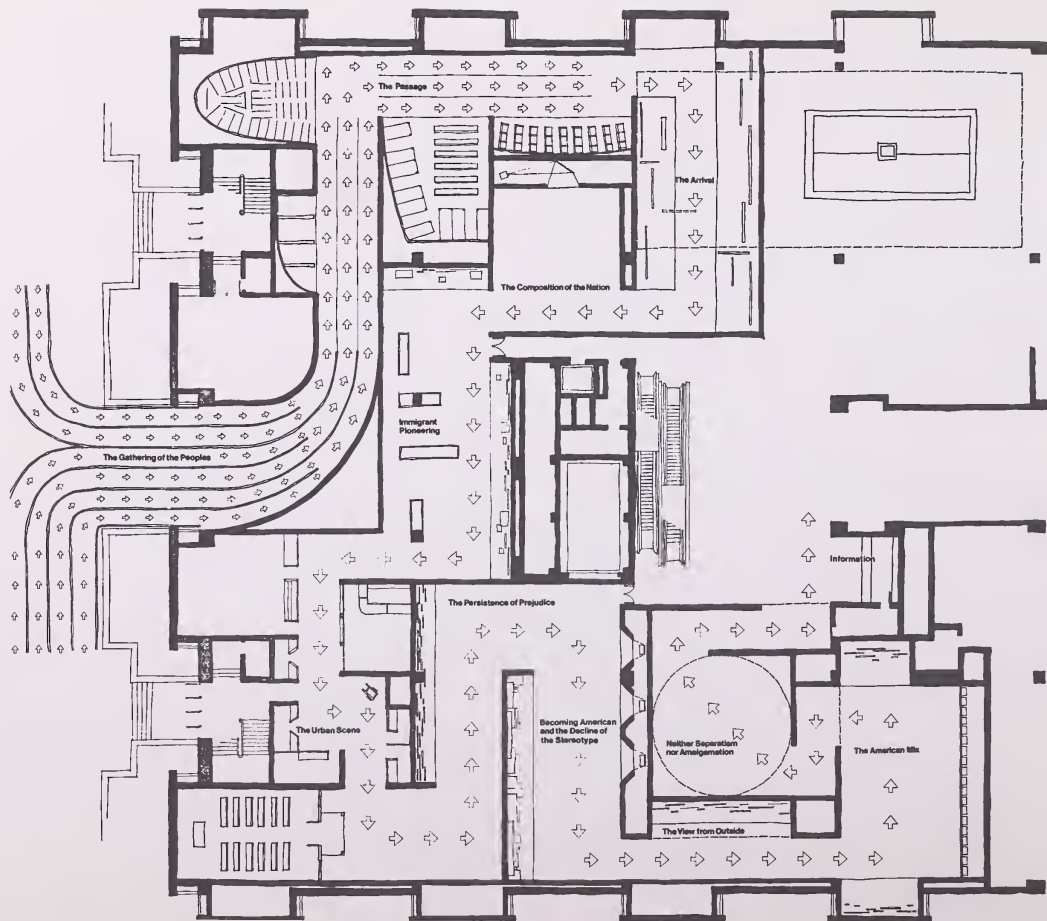
National Portrait Gallery

Summary of Bicentennial Program and Special Funding Requirements (continued)

<u>Projects</u>	<u>Bicentennial Appropriation Expenditures</u>		
	<u>FY 1971, 1972, 1973</u>	<u>FY 1974 Requirements</u>	<u>FY 1975, 1976, 1977</u>
<u>National Outreach</u>			
EXHIBITS DESIGN AND PRODUCTION LABORATORY Anacostia Neighborhood Museum	210,000	50,000	100,000
FESTIVAL OF AMERICAN FOLKLIFE Division of Performing Arts	80,000	150,000	1,400,000
NATIONAL BICENTENNIAL Traveling Exhibits	55,000	150,000	400,000
<u>Scholarly Projects</u>			
INVENTORY OF AMERICAN PAINTINGS BEFORE 1914 National Collection of Fine Arts	138,000	80,000	150,000
BIBLIOGRAPHY OF AMERICAN ART Archives of American Art	60,000	50,000	100,000

Summary of Bicentennial Program and Special Funding Requirements (continued)

Projects	<u>Bicentennial Appropriation Expenditures</u>		
	<u>FY 1971, 1972, 1973</u>	<u>FY 1974 Requirements</u>	<u>FY 1975, 1976, 1977</u>
CATALOGUE OF AMERICAN PORTRAITS National Portrait Gallery	144,000		
ENCYCLOPEDIA OF NORTH AMERICAN INDIANS Center for the Study of Man		180,000	360,000
<u>Planning, Design, and Coordination</u>			
Administration	83,000	50,000	175,000
Preliminary Planning, Consultation and Design	157,000		
Visitor Orientation and Services for the Bicen- tennial Year			500,000
TOTALS	\$1,510,000	\$1,987,000	\$6,085,000



SPECIAL BICENTENNIAL EXHIBITS

I. The National Museum of History and Technology

A NATION OF NATIONS, the largest exhibit ever produced by the Smithsonian, will occupy the entire west side of the second floor in the National Museum of History and Technology (NMHT). The theme of this exhibit is the contribution of varied streams of people to the making of a new nation with a new identity. Among the people included are the American Indians, the Spanish-speaking settlers of the Southwest, the English, the Africans, the Dutch, the French, the Swedes, the Germans, and the Scotch-Irish; who made up the people of the United States in 1776; and all the peoples of the world who have flowed into this country in an unending stream since. The exhibit does not describe these groups serially. It concentrates on the formation of a new people and expresses the idea that each of these people have woven their own evolving uniqueness into the fabric of a common nation -- "e pluribus unum". It does not slight the realities of slavery, prejudice,

PHOTOGRAPH: Floor plan for A NATION OF NATIONS

discrimination, and ethnic conflict that met so many on arrival and affected their lives for so long after.

The exhibit is divided into eleven sections beginning with The Gathering of the People, The Passage, and The Arrival in America. The development of the country is expressed in The Composition of the Nation, Immigrant Pioneering, and The Urban Scene. The final sections are The Persistence of Prejudice, Becoming American and the Decline of the Stereotype, The View from Outside, The American Mix, and Neither Separatism nor Amalgamation.

Over the past three years, more than \$498,000 has gone into the development of the final plan for this exhibit. The concept, shape, and content have been determined, spatial requirements have been specified, some objects have been purchased, experimental modular units of the exhibition have been developed, and the final script and design are now being completed.

During FY 1974, \$850,000 will be needed to begin the redevelopment of space and the initial construction of the exhibit which is scheduled to open in January 1976. The exhibit will remain for years as a major focus for NMHT visitor attention, and it is being designed so that modifications can



take place periodically to update and modernize the content.

Support Exhibits: A NATION OF NATIONS will have a distinct and dramatic identity of its own, but it will also serve as an introduction to other exhibit areas in the museum all of which are being modified and upgraded as the Museum's own special contribution to the Bicentennial. In addition, opening over 1974, 1975, and 1976 will be a new Hall of Maritime Enterprise, as well as a series of special satellite exhibits with a Bicentennial focus including a new exhibit on the American Political Experience, a revised and improved exhibit hall devoted to Everyday Life in the American Past, in-depth exhibits on Benjamin Franklin and Thomas Jefferson, and a special area devoted to objects associated with the great achievers in our national history.

PHOTOGRAPH: Exhibit model of street and shops for A NATION OF NATIONS

II. The National Museum of Natural History

Another major Bicentennial exhibit will be ECOLOGY 200 -- USA which will be located in the National Museum of Natural History (NMNH). Its theme is the impact of man on his environment over the past 200 years with special emphasis on the District of Columbia as an example of an American city with many problems similar to those of cities everywhere as well as some qualities which are distinctive. The exhibit will examine closely the development of the Capital from a natural history perspective considering such aspects as its geological make-up, its land and the use of it, its water, its population, and the extensions of that population.

This project will be a large and multifaceted exhibit of unusual richness which will relate to standing exhibits throughout the museum as well as the rest of the Smithsonian and provide visitors the opportunity to gain an in-depth understanding of basic ecological problems as they relate to the Nation's Capital, the United States, and the rest of the world. Some \$65,000 has gone into basic information research, the development of the concept, and the preparation of the initial design idea. Subject research, collection of objects, and preparation of script are now in progress.

During FY 1974, \$150,000 will be needed to complete the exhibit design and the script, construct modular units, and begin preparation of the space. ECOLOGY 200 -- USA is scheduled to open in the summer of 1975. It will be an important addition to NMNH exhibits and is designed to be an ongoing exhibition which can be updated as new information becomes available.

Support Exhibits: ECOLOGY 200 -- USA will be related and, as part of NMNH's regular program, keyed both to standing exhibits and special satellite exhibits created as extensions of it throughout the museum under an overall theme. In addition, there are several new exhibits scheduled to open over 1973, 1974, and 1975, including a major hall on ecology and another on ecological archeology, which will be of particular importance to the Bicentennial exhibit.

III. The Arts and Industries Building

The Arts and Industries Building (A&I) will be the third major Bicentennial presentation. Its public areas will contain an exhibit entitled CENTENNIAL - 1876, which will recreate the character of the late nineteenth century and the Smithsonian's first national museum. The Smithsonian, as part of its regular program, is currently restoring and modernizing behind-the-scenes facilities in the A&I, including air-conditioning. When the collections of the National Air and Space Museum are moved, final restoration of the main public portions will be completed.

CENTENNIAL - 1876 will then be installed in the building which was originally constructed (in 1879) to house objects which had been on display at the Centennial Exposition in Philadelphia. The exhibit will be designed to bring to life in all its details the distinctive flavor, the atmosphere, and the style of our nation midway between its founding and its 200th birthday. Objects from the Centennial will be displayed much as they were when the building first opened in 1881. Some \$20,000 has been expended for research and preparation of the Centennial objects.



For FY 1974, an additional \$20,000 is requested to begin work on the exhibit script and design. Installation of the exhibit is scheduled for 1975, the opening for May 1976.

PHOTOGRAPH: Rotunda, Arts and Industries Building, circa 1880-1890

IV. Freer Gallery of Art

Oriental art done in the period of the American Revolution will be the subject of three special Bicentennial exhibits in the Freer Gallery of Art. The entire museum will house these major shows, one of Chinese art, one of Japanese art, and one of Near Eastern art. The Oriental exhibits will provide a fascinating contrast to the America exhibits as well as an opportunity to consider what was happening at the same time in a very different part of the world.

Oriental Art in the Period of the American Revolution is tentatively scheduled to open in December, 1975. The three exhibits are funded by the Freer Gallery of Art as part of its regular program.

V. National Collection of Fine Arts

THE ARTIST AND THE AMERICAN SCENE at the National Collection of Fine Arts (NCFA) will be another major Bicentennial exhibit. It will contain approximately 150 paintings selected from the Inventory of American Paintings (see Scholarly Projects I.) and exploring the American scene and the life style of the past from the artist's point of view. These paintings are shared wealth and will come from all over America -- from small and large museums, historical societies, and community town halls; from libraries and schools; from private homes, and even from attics and barns. The exhibit, scheduled to open in April 1976, will be the first public result of a cooperative, nationwide venture to search out all American paintings, to discover works long hidden and ignored, and to bring recognition, and in many cases salvation, to important expressions of our American heritage.

Support Exhibits: In addition to THE ARTIST AND THE AMERICAN SCENE, a number of exhibits are planned, all relevant to the Bicentennial, as the function of the museum's program is to concentrate on

the exposition and celebration of American art. Among tentative exhibits planned are a study of printmakers and printmaking in America, the emergence of an American design ethic, and an exhibit on conservation.

VI. The Renwick Gallery (NCFA)

The Renwick Gallery will also house a special Bicentennial exhibit, DESIGN AND THE CITY--WASHINGTON, D.C. This exhibit is planned to focus attention on the city -- its promises and its problems -- from a design perspective. The project involves four parts; an exhibit, a film festival, community-oriented activities, and possible national activities.

In the exhibit, the Gallery would concentrate on public use of the city including such aspects as parks, the streets, playgrounds, schools, and other spaces; and the objects which furnish them and make them functional and enjoyable -- streetlights, sculpture, mailboxes, street graphics, traffic lights, bus stops, and trash cans. Both historical



and contemporary objects would be shown as well as photographs, films, and video projections from actual intersections of the city. This exhibit is tentatively scheduled to open in the Summer-Fall of 1975 as a possible demonstration for other cities, and it eventually will travel.

With the exception of the information-gathering conducted under the Inventory of American Paintings, no Bicentennial funds have been expended to date. A sum of \$100,000 is now requested to begin the phases of planning and scripting for both THE ARTIST AND THE AMERICAN SCENE and DESIGN AND THE CITY--WASHINGTON, D.C.

PHOTOGRAPH: The Renwick Gallery circa 1880-1890

VII. The National Portrait Gallery

The National Portrait Gallery (NPG) is planning for the Bicentennial a series of four major exhibits which will deal with the Revolutionary period itself and are over and above the Gallery's regular exhibits program. The purpose is to bring to the history of the period a sense of personal reality through the biographical approach -- the study of individuals who were caught up in the train of events or who sparked or participated in incidents which gave momentum to the cause of independence. Full scale monographs, plus secondary educational booklets, teaching guides, and slide sets will be created around each exhibit and distributed throughout the country. In addition, because so much of the material is new, will not have been seen publicly before, and must return to its various owners, there are plans to produce four films on the exhibits. It is hoped that the end result will make an original contribution of permanent importance to our understanding of the American Revolution.

The first of these Bicentennial exhibits, IN THE MINDS AND THE HEARTS OF THE PEOPLE: PROLOGUE TO REVOLUTION, 1760-1774, is scheduled to open in

the fall of 1973. The other exhibits are: THE FIRST CONTINENTAL CONGRESS, 1974; THE THIRTEEN COLONIES ON THE EVE OF REVOLUTION, 1975; and THE SIGNERS OF THE DECLARATION OF INDEPENDENCE, 1976.

Except for \$145,000 expended on research under the Catalogue of American Portraits (CAP), no Bicentennial funds have been requested. Because the FY 1973 Bicentennial appropriation was cut, NPG has reduced the overall CAP project in order to concentrate on the Revolutionary Period and produce the necessary material for Bicentennial exhibits as part of its regular program. For FY 1974, \$157,000 is now requested for the development and construction of the first two exhibits and the accompanying educational materials which will result.

Support Exhibits: In addition to the major Bicentennial exhibits, NPG's activities will be almost entirely devoted to other exhibits and publications dealing with Bicentennial related subjects. These include LIFE PORTRAITS OF GEORGE WASHINGTON which will show likenesses of him done through the centennial of his birth, 1832; and THE WORLD OF CHARLES WILLSON PEALE,

in conjunction with the publication of the Charles Willson Peale papers by the Gallery; SELF PORTRAITS OF AMERICAN ARTISTS; FREEDOM: THE HISTORY OF DISSENT IN AMERICA; and a series of three exhibits on the HISTORY OF THE BLACK IN AMERICA beginning with the American Revolution.

VIII. The National Zoological Park

The National Zoological Park unquestionably will provide a major attraction for visitors to Washington, D. C. during the 1975-1976 years. With this fact very much in mind, the Smithsonian, as part of its regular program, is bending every effort to implement the Master Plan for the Park in order to provide for the millions of visitors throughout the period of the Bicentennial celebration.

In 1961, the National Zoological Park started a rebuilding and modernization program to be done for the entire zoo in increments. So far the following has been accomplished: construction of the Great Flight Cage; remodeling of the Bird House, deer area, hoofed-stock area; preparation of living and display quarters for the pandas; construction of the Hospital and Scientific-Research building; renovation of the boiler plant and other utilities, such as correction of the sewerage system.

The next project is to replace the present Lion House with a modern exhibit for the lions and tigers. The visitors would be separated by water moats from the animals so that there would be no visible barrier between them. This would serve to demonstrate the latest technique of

animal exhibition and would be a pleasing relief from the old 1890 Lion House which is inadequate for animals and visitors alike. In addition, some smaller new exhibits are also planned.

On the Master Plan, too, is improvement of the Connecticut Avenue entrance which is scheduled to be completed by 1976. It will consist of a Visitors' Center facility and a bus garage in anticipation that this entrance will be linked by shuttle bus to the closest Metro station. These projects are all funded as part of the Smithsonian's regular program.



NEW SITES

I. The National Air and Space Museum

The House and the Senate approved an appropriation bill for the Fiscal Year 1973 for construction of the National Air and Space Museum, and construction began in September, 1972. The museum will memorialize the national development of aviation and space flight; collect, preserve, and display aeronautical and space flight equipment of historical interest and significance; and serve as a repository for documents pertaining to the development of aviation and space flight.

This new museum is tentatively scheduled to open on July 4, 1976. In addition to its many exhibits, two special projects of particular interest in relation to the Bicentennial are planned. One is a space-arium in which visitors will see and learn about the history of flight and space explorations. The other is an amphitheater-like auditorium with ultra-wide screen and high-fidelity motion picture in which the visitor can explore America through flight-oriented eyes.

PHOTOGRAPH: Architect's rendering of the new National Air and Space Museum

II. The National Armed Forces Museum Advisory Board

The Bicentennial Outdoor Museum is planned as a living-history exhibit on the banks of the Potomac River recreating in authentic detail the daily camp life of the Revolutionary citizen-soldier. Besides a winter and summer encampment and a palisade fort, each manned and operating, a parade ground will provide a setting for not only demonstrations of the stately marching evolutions of the eighteenth century, but for a wide variety of other activities such as folk dancing, folk singing, pageants, theatricals, and sports popular in colonial America. The purpose is to provide visitors with the opportunity to mingle with an active eighteenth century garrison and to explore a part of America's fascinating past in a live, dramatic, and authentic setting.

As of this date, negotiations for a site are in process with several possible locations selected with a view to opening in 1976.

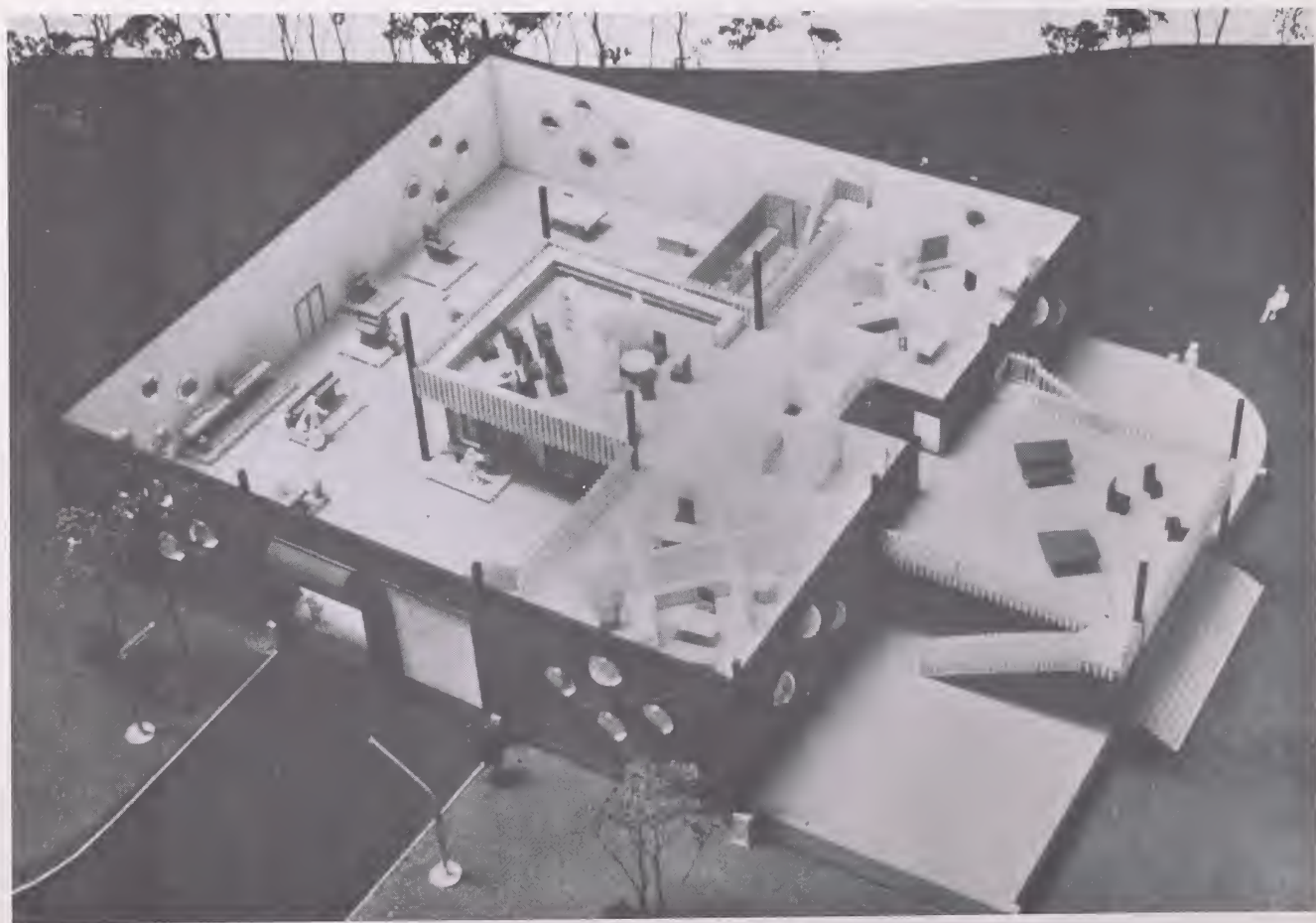
III. The Hirshhorn Museum and Sculpture Garden

The Hirshhorn Museum and Sculpture Garden, now under construction on the Mall, will house a magnificent gift to the nation of more than 7,000 paintings and sculptures. The world-renowned sculptures in the collection range historically from antiquity to the present. The depth of representation of major sculptors of the nineteenth and twentieth centuries is unique. The paintings in the collection are primarily twentieth century, and beginning with such precursors as Thomas Eakins and Winslow Homer, the course of American painting is extensively covered. Complementing the American section is a strong group of significant European paintings of the past three decades. This new museum will be a major attraction to visitors during the Bicentennial years. Construction is scheduled to be completed in the summer of 1973. The public opening will follow as soon as possible and is estimated now to take place in the spring of the calendar year 1974.

NATIONAL OUTREACH

I. Anacostia Exhibits Design and Production Laboratory

The Exhibits Design and Production Laboratory of the Anacostia Neighborhood Museum plans to train inner-city minority group young people so that they may pursue careers either in the American museum community or in related fields of private industry. Part of the purpose of the Laboratory is to provide minority members the opportunity to participate directly in expressing themselves through exhibits and related materials concerning problems which must form an important part of the Bicentennial program and the contemporary American scene. It is estimated that in 1974 the Laboratory will begin production of special exhibits on urban problems and minority contributions for the Bicentennial. These exhibits will be circulated nationwide. Some will be designed for museums; others will be capable of reproduction in sets for use in community centers, store-fronts, and other non-museum settings. Ultimately, the Laboratory may serve as an example of how museums across the nation can develop similar programs.



More than \$200,000 of Bicentennial funds along with funds from private sources have been invested in starting up this facility. For FY 1974, an additional \$50,000 is requested for the production of exhibits.

PHOTOGRAPH: Model for Exhibits Design and Production Laboratory,
Anacostia Neighborhood Museum



II. The Division of Performing Arts

On the Smithsonian Mall, the Division of Performing Arts plans for the entire summer of 1976 its largest and most comprehensive Festival of American Folklife. There will be a continuous flow of activities and performances around five basic themes which illustrate the origins and continuities of our American culture. The themes are not isolated for each American is a member of several communities -- occupational, ethnic, regional, etc. -- and these communities all interact. So will the themes of the Festival.

The first theme is Old Ways in the New World. It will deal with the culture which the immigrants brought with them to the new world -- their crafts and skills, their song and dance. In addition, examples of music and crafts still central to the life expression of foreign cultures will be compared with their American analogues.

The Native Americans is the second theme, and it will explore the culture and unique lifestyle of the American Indians, Eskimos, and Aleuts.

PHOTOGRAPH: Creative hands at a past Festival
of American Folklife

Presentation will take place within the general structure of eight Indian cultural groups and will include the participation of more than 107 tribes. Their crafts, music, and dance which are part of a continuing tradition will be presented against an outdoor museum of native house types and large exhibits of material culture including totem poles and various canoes.

The third theme is Working America, and it deals with the occupational skills, crafts, and lore of American workers. Presentations will include farming, fishery, and forestry; processing occupations, machine trades occupations, bench work occupations, structural occupations, and other miscellaneous occupations. Skills of workers from various geographic locations will be contrasted, and the music and lore particular to the various occupations will be explored. Demonstrations will focus on pride in craftsmanship, the process of apprenticeship, and the rites of passage.

The fourth theme is Regional Folklore. Here, house types and farm implements, types of breads and other forms of cookery, material crafts such as chairs or quilts, even verbal systems will be viewed from a geographic perspective.

Finally, from the various roots and life experiences, there have evolved arts, crafts, pursuits, that are totally American, and these expressions of our national culture have had worldwide acceptance and influence. The most notable are jazz music and modern dance. These purely American expressions will be presented under the theme of American Creations.

Research and documentation which will provide the content of the Festival will also provide materials for publications and recordings, the impact of which will far outlast the 1976 celebration itself. It is also anticipated that many of the programs developed for this Festival will travel to other parts of the country.

The Bicentennial Festival of American Folklife is tentatively scheduled to run continuously during the late spring, summer, and early fall months of 1976. Some \$80,000 of special Bicentennial appropriation has been expended for feasibility studies and initial research, and ~~prototype~~ experiments for this major project are are being conducted at the annual Folk Festivals as part of the Smithsonian's regular program. Over

the next three years, much larger sums will be needed for extended research throughout this country as well as, in the case of Old Ways in the New World, in select areas of the world where America's culture originated; for coordination of this complex, presentational plan, and finally, for the Festival itself, including design of performance and exhibits areas, transportation, and expenses and fees for performers. For FY 1974 \$150,000 is requested to begin the major effort for this (1976) outdoor Festival.

III. Traveling Exhibits and Programs

From the beginning of FY 1973, the Smithsonian has been planning and developing a series of exhibits and programs for national distribution. This major project is under the direction of Allon Schoener who organized the exhibits Lower East Side, Portal to America; Harlem on My Mind at the Metropolitan Museum of Art, and Erie Canal 1867-1967. Mr. Schoener has been contracted to organize a Smithsonian national program expressly for the Bicentennial with the objective of making some of the Smithsonian's resources available to museums and educational institutions of all kinds at the lowest possible cost to them. The exhibits and programs will provide an overview of American history, science, technology, and art; and they will emphasize contemporaneous events in many fields -- i.e. inventions, painting and sculpture, political history, public works, medical history, textiles. Basic to the overall plan is not only the presentation of complete packages to other groups throughout the country, but the provision of guidelines and core exhibits around which each community can create and develop its

own exhibits. With the latter, the Smithsonian will provide printed panels containing illustrations and historical information on various subjects, and the community will participate in the creation of the final exhibit by providing relevant objects from its own area.

Among some of the projects planned are traveling exhibits on both small and large scales and in single and multiple units, exhibit portfolio systems, and exhibit media systems. In addition, it is anticipated that the Smithsonian will develop technical assistance programs for other institutions, programming for local and regional festivals, national history games for individuals, and specialized training and workshop programs. These projects will go on continuously through 1976.

Three prototype exhibits -- two portfolios on the periods of 1776 and 1886 and one panel on textiles -- will be completed this fiscal year. More than \$55,000 has been invested in this project, and for FY 1974, \$150,000 is requested to go into production on a series of similar exhibits for national distribution.

SCHOLARLY PROJECTS

These several programs are all special research efforts oriented toward filling large gaps and discovering unrecognized achievements in our nation's knowledge of American cultural attainments and resources. They are all national in scope, involving individuals and organizations in every state in the country, and of primary importance for the knowledge they are producing to both scholars and the general public alike. In some instances, they are also the foundation on which other Bicentennial projects are being built.

I. The National Collection of Fine Arts

The National Collection of Fine Arts' INVENTORY OF AMERICAN PAINTINGS EXECUTED BEFORE 1914 is a program to search for and record the whole range of American paintings from the earliest years of our history to the present century. This comprehensive directory will significantly extend the available resources for study of American art and history, and thereby enlarge

and deepen our understanding of both. The work of building the Inventory, the focusing of attention on identifying and recording paintings long ignored, will bring recognition and, in many cases, salvation to works which now go unregarded.

The Inventory will be a massive, ordered compilation of innumerable, comparatively limited inventories, catalogs, listings which exist or can be made of museum and historical society collections; of the works of a single artist; of works held in a community's town hall, library, schools; of the paintings an individual hangs in his home or stores in his barn.

All the information gathered by the Inventory will be available to scholars, and a guide to the Inventory -- an annotated directory of its sources -- will be published in 1976.

In addition, the National Collection's major Bicentennial Exhibit will be a result of the research conducted through the Inventory. This exhibit, THE ARTIST AND THE AMERICAN SCENE, will include approximately 150 paintings, some of which will not have been shown publicly before, and will deal with the artist's view of the American scene and life style of the past.

This project has been in process since 1971, and \$138,000 has been invested in it. There are now 15,000 listings in the computer bank with another 15,000 ready for processing. For FY 1974, an additional \$80,000 is requested to continue this work.

II. Archives of American Art

The Archives of American Art, which is the great national archival resource for the history of art in America, plans to produce for the Bicentennial of the American Revolution the BIBLIOGRAPHY OF AMERICAN ART, a comprehensive reference work in three volumes. A directory of this type is long overdue in the field of American studies, and is directly related to the work of the Archives -- to make available to scholars the primary documentation required for serious research in American art history. For the first time, a bibliography of American art will make available an in-depth and scholarly listing not only of major works on American art, but also of important periodicals and non-book materials including dissertations, brochures, catalogues, articles, variant editions, pictorial units, recordings, and tapes, etc.

Final compilation, design, and printing of the three-volume bibliography will take place in 1976, with an estimated publication date set for early 1977. More than \$60,000 has been expended on this project which is nearly half-way toward completion. For FY 1974, an additional \$50,000 is requested.

III. The National Portrait Gallery

The Catalogue of American Portraits (CAP) is a research facility which eventually will contain photographs and documentation on thousands of American portraits in public and private collections across America. The Catalogue of American Portraits's Bicentennial research will concentrate on gathering information on portraits of Americans living between 1770 and 1790. Portraits in large public institutions are already well known, but others in smaller institutions, such as historical societies and local museums, and in private collections, are obscure and difficult for researchers to utilize. A more complete record of the nation at its founding will need to include such lesser-known portraits.

Material collected in this archival research project will be processed for computer storage and future availability. Portrait location and biographical data will be published in book form to expedite research by historians and art historians. In addition, the results of the research will contribute significantly to the series of Bicentennial exhibits at the National Portrait Gallery as well as other Smithsonian Bicentennial exhibits

relative to American history. As a result of curtailing CAP activities other than those directly related to the American Revolution, this project is now funded as part of the Gallery's regular program.

IV. Center for the Study of Man

The Center for the Study of Man is producing the ENCYCLOPEDIA OF NORTH AMERICAN INDIANS consisting of 20 volumes, the purpose of which is to summarize all that is known of the pre-history, history, and traditional and modern cultures of all the Indian groups north of Mexico and to bring up to date and replace the previous standard encyclopedic work which was issued by the Smithsonian in 1907-1910. This will become the standard reference work on all aspects of North American Indian history and anthropology for students, teachers, authors, researchers, and administrators, both non-Indian and Indian, both U.S. and foreign. Ever since its founding, the Smithsonian has conducted important research on American Indian history and cultures, and has been looked to as an important (often the most important) source of information on these topics. As a result, the resources of the Institution -- scientific staff, manuscript and picture archives, library, and museum collections -- are unexcelled anywhere as a basis for this project.

Planning for the Encyclopedia has been completed, and a distinguished group of anthropologists and historians (William C. Sturtevant, D'Arcy McNickle,

Frederick S. Hulse, Wilcomb E. Washburn, David J. Damas, June Helm, Wayne Suttles, Robert F. Heizer, Alfonso Ortiz, Warren L. d'Azevedo, Deward E. Walker, Jr., William E. Bittle, Raymond D. Fogelson, Bruce G. Trigger, and Ives Goddard) have been selected as volume editors. There will be contributions to the Encyclopedia by more than 500 individuals including Native Americans, and manuscripts are currently being edited.

Printing will begin in 1974-1975, and it is hoped that the completed work will be published and issued by July 1976.

All of the research, writing, and editing of the Encyclopedia are being supported by The Center for the Study of Man as part of the regular Smithsonian program. In recognition of the contribution that this monumental work will have toward our knowledge about and understanding of our North American Indians and to assure timely publication, a special Bicentennial appropriation of \$180,000 is requested for FY 1974 to begin printing of the twenty volumes.

PLANNING, DESIGN, AND COORDINATION

I. Administration

With the complexity of the Smithsonian's Bicentennial program, the increased pressure on the Institution of additional projects over and beyond regular operations, and the necessity for a measured and accelerated pace in order to assure completion of projects as scheduled, there is an imperative need for centralized, full-time administration and coordination. This office is also responsible for unifying and making coherent the Smithsonian's exhibits, performances, and other activities, as well as coordinating the Smithsonian's overall program with other agencies and institutions, both locally and nationally.

In addition, tremendous demands for assistance are being placed on the Smithsonian as a national resource by other organizations in the process of planning their own programs. Because it is believed that collaboration and joint projects can be of immense value to those producing the projects and ultimately, to all the people who will profit from and enjoy them, the

Smithsonian is endeavoring to provide services and cooperate wherever possible.

For FY 1974, \$50,000 is requested for continuation of this critical part of the Smithsonian's Bicentennial Program.

SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01681 0772